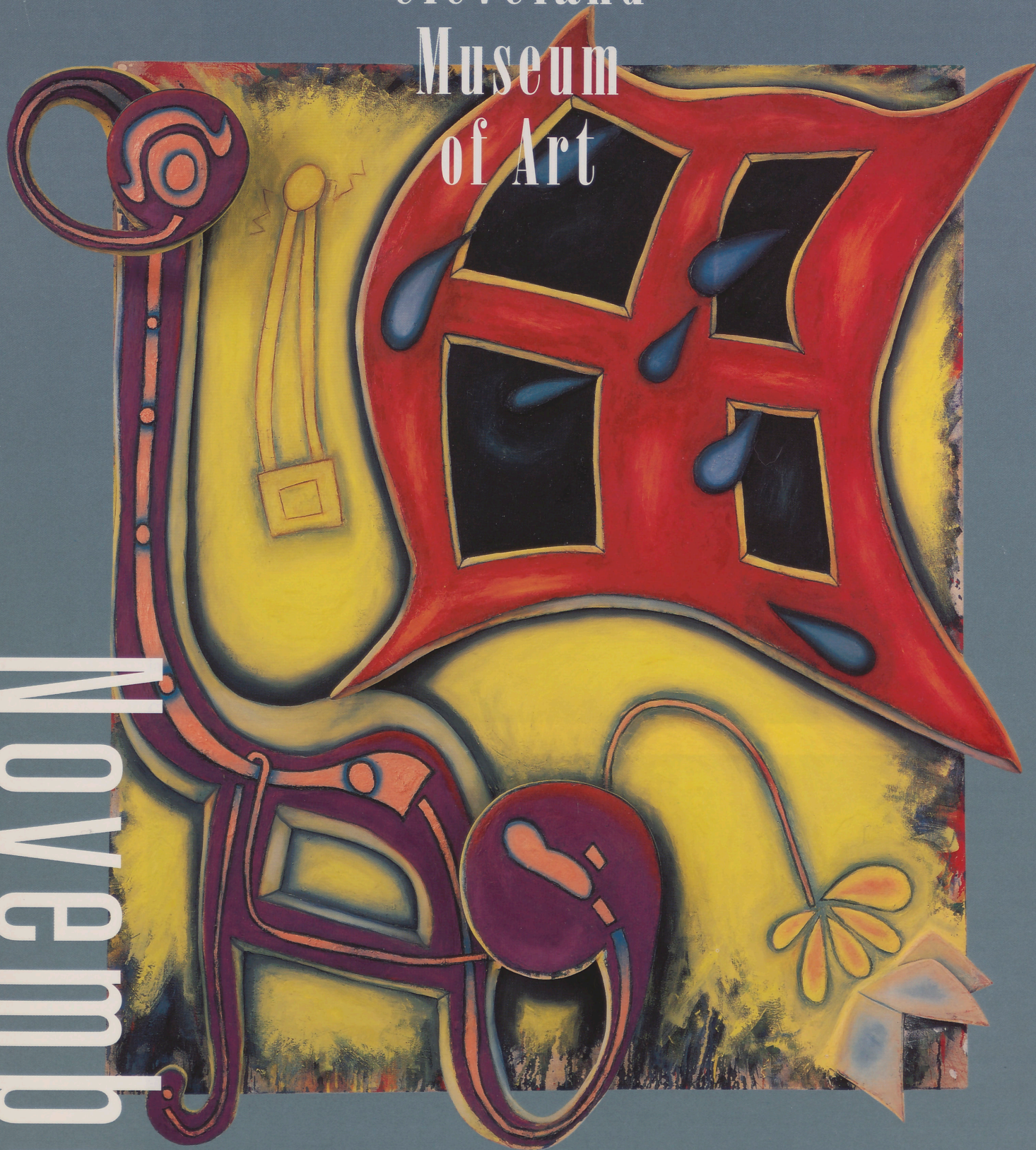


The
Cleveland
Museum
of Art

November

Members Magazine



Current Exhibitions

Cover: Elizabeth Murray's vibrant, sculptural *Rain Painting* from 1996 (oil on canvas, 208.3 x 182.9 x 22.9 cm, private collection, courtesy of the Brett Mitchell Collection, Inc.) is among the 70 works on view in Cleveland Collects Contemporary Art.



This remarkable Chanfron in Maximilian Style (Germany, Nuremberg, c. 1510, gift of Mr. and Mrs. John L. Severance 1916.1845) is on display in the recently renovated Armor Court.

CLEVELAND COLLECTS CONTEMPORARY ART

Gallery 101, November 8–January 10, 1999

Local collectors share contemporary masterpieces with the museum audience

Sponsored by Hahn Loeser & Parks LLP and Ernst & Young LLP

JASPER JOHNS: PROCESS AND PRINTMAKING

Galleries 109–112, through November 15

Sequential proofs and finished works reveal the methods of an American master

Patron sponsors Sarah and Edwin Roth

FACES AND FACADES: THE CLEVELAND MUSEUM OF ART 1916–1998

Lower Level/Education

A history in archival photographs

Patron Sponsors Mary and Leigh Carter

BACKWATERS: LANDSCAPE PHOTOGRAPHS BY THOMAS JOSHUA COOPER

Gallery 105, through January 6, 1999

Large, mysterious, subtle black-and-white images of rivers in northern Scotland

From the Director

Dear Members,

We in Cleveland are very fortunate that so many people here have a passion for contemporary art—and we are blessed that so many of them are willing to share their collections with us in *Cleveland Collects Contemporary Art*, which opens this month.

I know that for many people contemporary works are sometimes difficult to appreciate. They can be aggressive and challenging and can sometimes offend. But remember, throughout history works that challenged or offended their contemporaries became revered as masterpieces by subsequent generations. This major exhibition of 70 paintings and sculptures created between 1982 and 1997 offers you an excellent opportunity to experience the art and artists of today. I encourage you to participate in one or more of the many events and public programs we're offering to enhance understanding of contemporary art. Celebrate with us at the members preview party on Saturday the 7th—or learn at Tom Hinson's lecture on Friday the 20th.

As we open this final show of 1998, we're busy planning an exceptional 1999. All three of next year's major exhibitions are being organized or co-organized by the Cleveland Museum of Art. First is *Diego Rivera: Art and Revolution*, a groundbreaking retrospective on the renowned Mexican artist, a show we are organizing in partnership with Mexico's Instituto Nacional de Bellas Artes. Our thanks go to the Ohio Arts Council, under whose auspices the show is coming to Cleveland, and to AT&T for being our national

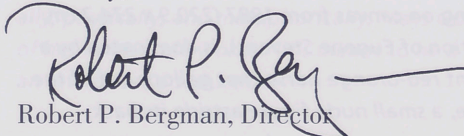
sponsor. After opening here, the exhibition travels to Los Angeles, Houston, and Mexico City.

After the Rivera show, we're taking a ten-week break to do minor renovation work in our special exhibition gallery. Then in July we open the first American exhibition of works by the Bugatti family. The refreshingly concise title—*Bugatti*—sums up what the show is about: three generations of unmistakable Bugatti flair, whether in furniture, silver, sculpture, or automobiles (and here's a first: there are *five* sensational cars in the show). *Bugatti* will be seen only in Cleveland.

In the fall, *Still Lifes from the Netherlands* will celebrate the technical and aesthetic triumphs of that great artistic tradition. Organized in collaboration with the Rijksmuseum in Amsterdam, this extraordinary show will have its sole American venue in Cleveland. Be sure to renew your membership in the months ahead.

Finally, I am pleased to announce the formation of a new museum affiliate group, the Painting and Drawing Society, which will concern itself with old master to early modern period works. Check page 15 for an introduction—and see page 14 for a rundown of all our affiliate groups whose support means so much to the museum.

Sincerely,


Robert P. Bergman, Director



Holiday CircleFest and our Winter Lights Lantern Festival happen on Wednesday, December 2, this year. Take advantage of special workshops during November to make your own bamboo and paper or perforated tin lanterns.

Cleveland Collects



Sandro Chia's surreal Sight Knight Plight, an oil painting on canvas from 1987 (220.9 x 274.2 cm, collection of Eugene Stevens), is dominated by a brilliant red-orange horse that gallops out of the picture, a small nude figure astride its back.

Disembodied eyes follow in pursuit. The design derives from Futurism, a pre-World War I movement that stressed the idea of simultaneous vision, metamorphosis, and motion.

CLEVELAND
COLLECTS
CONTEMPORARY ART
November 8–
January 10,
1999

The exhibition is sponsored by Hahn Loeser & Parks LLP and Ernst & Young LLP. Promotional support provided by Cleveland Magazine, 89.7 WKSU, and The Wave 107.3 FM.

The energy, ambition, scale, and impact of the art of our time highlight the exhibition *Cleveland Collects Contemporary Art*, which surveys key artists and trends that have defined contemporary art over the past 15 years. Seventy works of art—large paintings, sculpture in a variety of media and scale, and photo-based images created from 1982 to 1997—chronicle the diverse approaches taken by 60 artists working locally, nationally, and internationally. The exhibition, drawn from 30 area private and corporate collections, embraces an array of talented artists ranging from young and emerging to established and world renowned. Despite their individuality, they share an acute awareness of and responsiveness to today's society.

The show is organized according to four distinct themes: the figure, abstraction, word and image, and landscape.

After three decades of abstract, minimal, and conceptual approaches, renewed interest in fig-

urative art appeared during the 1980s, becoming a new focus for cutting-edge innovation. Using inventive methods and unconventional media, today's artists have transcended traditional modes of representation to discover the pictorial and narrative possibilities in the human form.

Many contemporary artists, however, have remained committed to abstraction throughout their careers. Approaches vary, ranging from the emotionally expressive to the controlled and logical, with some works combining the two. Abstraction presents the opportunity for visual and psychological explorations that reach beyond the confines of reality.

In addition to the human figure and abstraction, much of today's art is based on written words and actual objects from daily life rendered in two- or three-dimensional form. Artists engage us both visually and intellectually by employing such devices as repetition, exaggerated scale, double meaning, and contradiction.

Last is the time-honored theme of landscape,

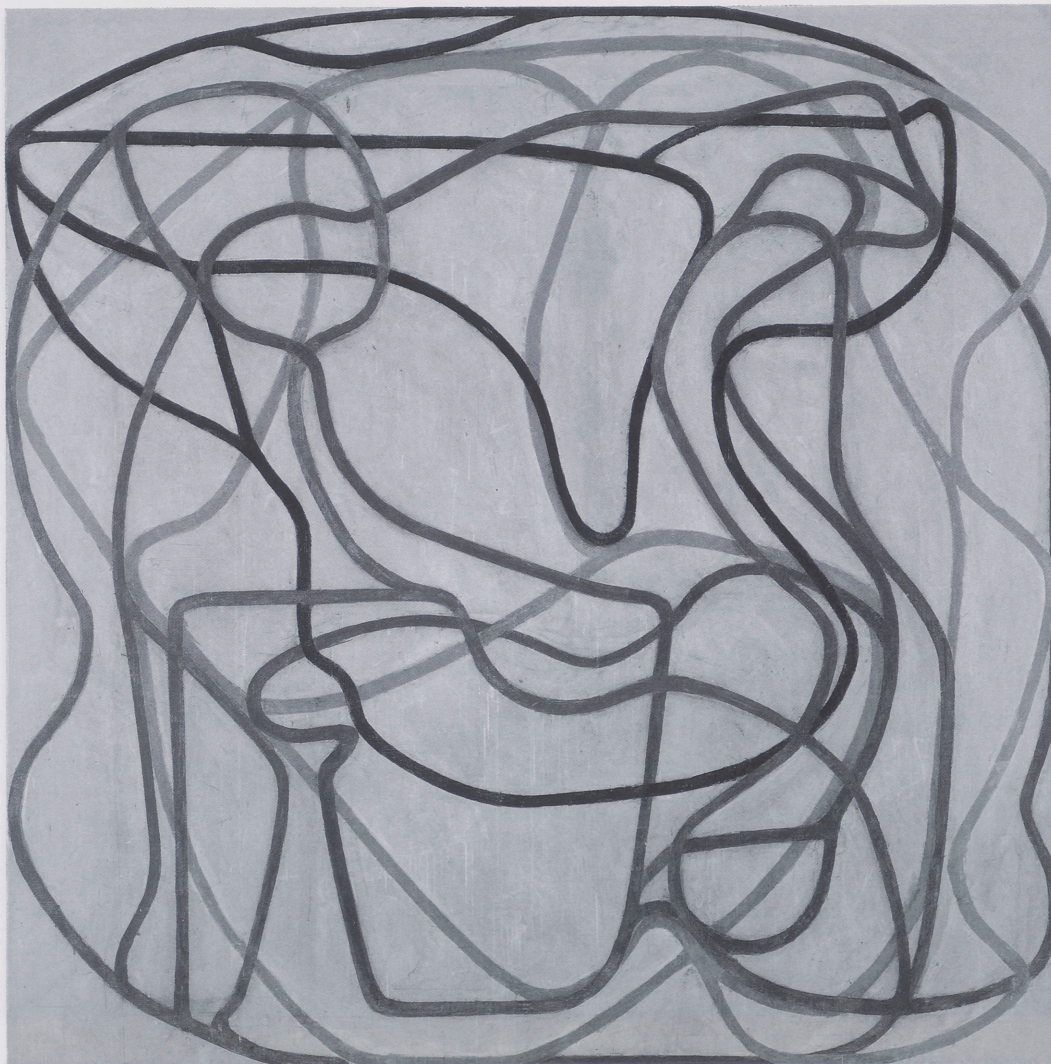


Since the early 1980s, April Gornik has been one of contemporary art's most prominent landscape painters. *Pulling Moon* from 1983 (oil on canvas, 193 x 203.2 cm, collection of Dr. Gerard and Phyllis Seltzer) is a vast, nocturnal seascape.

"I want something you can take a step into, literally, physically, and metaphorically," says Gornik of her large-scale works. "It's meant to be a draw, an invitation, a seduction."



Nancy Dwyer is interested in the colloquial qualities of language, and looks for ways to give it new associations and impact. *Some Nerve (Risk)* (acrylic on canvas, 198.4 x 152.7, The Progressive Corporation, Cleveland, Ohio), commissioned in 1988 by an area insurance company, presents the viewer with the dramatically rendered, three-dimensional word "nerve" delicately balanced, each letter slightly askew, on a thin black line suggestive of a tightrope. The view from below heightens the impact of the dizzying spectacle.



The act of painting is a vital part of Brice Marden's evocative and reductivist abstract works. In Epitaph Painting 2 from 1996–97 (oil on linen, 238.7 x 237.4 cm, private collection), tracteries of lines in muted tones wind their way in a circuitous

route over a ground of thin, gray pigment. Pentimenti are visible, revealing Marden's changes of mind as he carefully arranged the spaces between the lines, balancing and distributing them over the entire canvas.

interpreted through contemporary eyes in a variety of styles. From an abstraction that suggests the microscopic to a seascape of panoramic naturalism, artists respond to the natural world around them, infusing their own dreams, experiences, and concerns with the environment.

Through exhibitions presented in 1972, 1980, and 1986, the museum has surveyed the holdings of both modern art (pre-World War II) and contemporary art (after 1945) assembled by private collectors who either live in Cleveland or have ties to the area. The current presentation, however, differs significantly from its predecessors. *Cleveland Collects Contemporary Art* focuses exclusively on very recent art, recognizes the breadth and impact of corporate collecting, and includes work by artists residing in north-

east Ohio. Indeed, the lenders to this exhibition demonstrate a true passion for contemporary art. One quickly recognizes their commitment to intellectually, visually, and often physically challenging new work. Through their generosity, visitors to the museum have access to a wonderful local resource not ordinarily available for public viewing.

Extensive programming accompanies the show, most notably a morning conference on Saturday, November 14, in Gartner Auditorium, examining the re-emergence of the figure in contemporary art. Distinguished critics and artists, including Alex Katz, Robert Rosenblum, and David Salle, will participate in a program co-sponsored by the Contemporary Art Society of the Cleveland Museum of Art.

■ Tom E. Hinson, Curator of Contemporary Art and Photography

Drawn from Earth

Richard Long's art stems primarily from the earth itself. His first works in the 1960s involved alterations to his native landscape near Bristol, England, where he was born in 1945, but the scope of his art is now global. An avid nature walker, he contemplates, interacts with, and lives inside a specific landscape he has chosen to explore.

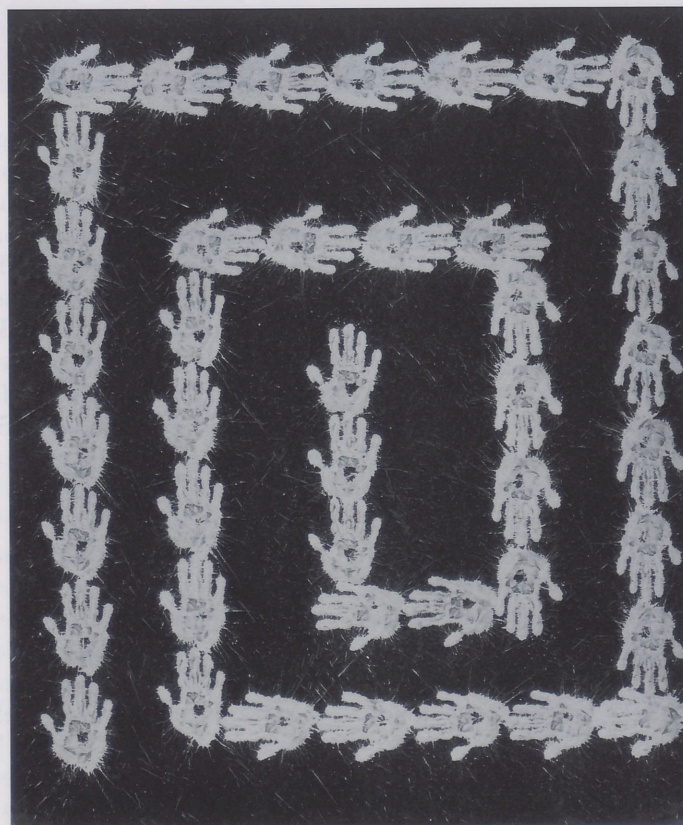
Long's interaction with the land on these walks is frequently where his art begins and ends; most of his pieces involve elements he discovers along the way, usually some form of stone or wood. From these he creates primary shapes, often circles or lines, that vary according to the nature of the material and the landscape from which they derive. Long documents these outdoor works photographically, and documents the walks themselves with prints, photographs, books, and maps, all of which become permanent records of his transitory experiences. From the beginning of his career, however, he has also brought his unique understanding of the natural world indoors, creating sculpture and wall drawings from the mud, rock, and stones he gathers.

The museum's *Untitled* mud drawing was executed in 1991. Forming a handprint with dirt and water is perhaps the most basic act of image-making one can imagine. The power of

Long's work, however, stems from its simplicity; his aim is to let the elemental power of the material speak for itself. In this regard, his work has aesthetic parallels with both minimalism and conceptual art. Long, however, views his drawings as straightforward representations of his relationship to the land. As a material, mud represents a transient state between solid and liquid, the characteristic that allows the artist to make marks with it.

Long has been making mud drawings since the early 1980s. Many are intentionally ephemeral, existing on gallery and museum walls for a finite time. Others are permanent, with rabbit-skin glue used to bind the material. These drawings take a variety of forms, from hand- and footprints in circles and lines, to large gestural strokes, throws against the wall, or pours on the floor. This particular piece, showing a line spiraling in on itself at right angles, has strong metaphorical meaning in the context of the artist's body of work. One can read it both as a gesture and as a finished form, like a map. It represents literally the temporal and spatial elements of a journey from one point to another.

■ Carter E. Foster, Assistant Curator of Drawings



Many of Long's mud drawings, including this one on black paper (189.3 x 158.8, John L. Severance Fund 1997.192), use mud taken from the Avon River, near which the artist was born and grew up. Beyond this personal significance, Long uses mud to describe the basic cyclical processes of nature.

A Defining Signifier



When Andy Warhol's *Marilyn x 100* was acquired in December 1997, the painting instantly became the centerpiece of the museum's holdings of post-World War II art. Created in 1962, the monumental canvas is the largest of Warhol's renderings of Marilyn Monroe and among the largest of all his vintage works.

Andy Warhol (1928–1987) is one of the dominant figures in postwar American art. His works from the early 1960s—seen today as archetypal visual expressions of that turbulent time in American history—rank among the century's most influential and powerful works of art. Warhol was among a number of New York-based artists known as Pop artists, who in the late 1950s and early 1960s championed the imagery of popular culture, in which emotions and ideas were often condensed and presented in an impersonal manner. They often relied for inspiration on seemingly banal sources: advertisements, comic books, billboards, movies, television. Radical and revolutionary at the time of their creation,

Warhol's classic works—along with those of his relative contemporaries Jasper Johns, Roy Lichtenstein, and Robert Rauschenburg—are now considered essential components of the canon of 20th-century art. They changed the course of the history of art and continue to influence contemporary art making.

Among the various genres, including the commercial (for example, the famous Campbell soup cans or Brillo boxes) and the disaster (for example, the many images of car crashes or other accidents), created during Warhol's brilliantly creative period in the early 1960s, the celebrity images (normally bust-length portraits derived from pre-existing photographs) have certainly become the most renowned and recognizable. The various versions of Elizabeth Taylor and Jacqueline Kennedy readily come to mind, but the most memorable are undoubtedly those featuring Marilyn Monroe. Indeed, Warhol's "Marilyns" have become one of the defining signifiers of the 1960s and of late 20th-century American culture.

In *Marilyn x 100* (205.7 x 567.7 cm, Leonard C. Hanna Jr. Fund and anonymous gift 1997.246), Warhol began by silkscreening the image in black onto a commercially applied ground layer of light gray. Next, over the left half of the canvas, colors of synthetic polymer paint were applied by hand.

Then the photographic image was silkscreened in black again over the painted area, and individual panels on the right half of the work were strengthened with more applications of the screenprint. Overall, the faces appear the same, but in fact they vary considerably in details and feeling.



Warhol based his works depicting Monroe on a glossy black-and-white photo of the star by Gene Korman used as a publicity still for the 1953 film *Niagara*. The artist acquired the photograph soon after Monroe's death in August 1962 and marked it for close cropping around her face and hair. The signature format of *Marilyn x 100*, a grid of repeated images, had been used slightly earlier in Warhol's *200 Campbell Soup Cans*.

Monroe's poignant combination of classic American beauty, Hollywood fabrication, vulnerable youth, sex symbol, and tragic victim made her glamorous face a particularly rich vehicle for metaphor and meaning. Warhol is hardly glorifying her in this work. In fact, the repetitions on the grid serve to dehumanize their subject, to transform her into a commodity. She has become more manipulated image than reflection of reality. The juxtaposition of 50 black-and-white images with 50 to which vivid, even garish, colors have been added introduces the idea of point and counterpoint, calling to mind notions such as real and false, essential and superfluous, life and

death. Warhol has made this image of Monroe into an enduring symbol of a tumultuous era in America's history, but he has done so with more than a bit of irony and social critique.

Born Andrew Warhola in 1928 in Pittsburgh, Warhol trained as a commercial artist at Carnegie-Mellon University (then Carnegie Institute of Technology) and came of age during the height of Abstract Expressionism in the 1950s. Following his brilliant Pop innovations of the early 1960s, Warhol increasingly turned to filmmaking and to making of himself a prophetic work of "performance art." Despite the celebrity of some of his later paintings and prints, he was never again to achieve the level of his early, revolutionary works, of which *Marilyn x 100* is among the most monumental summations.

Works such as *Marilyn x 100* were controversial when first shown almost 40 years ago. Their vital and compelling nature is confirmed by the vibrancy and intensity of the responses they continue to inspire.

■ Robert P. Bergman, Director

Education

Thematic Gallery Talks or Highlights Tours leave the main lobby at 1:30 daily plus 10:30 on Saturday mornings while children are in museum art classes. A new **Video Program** begins each Sunday.

Anita Peeples offers **Storytelling Friday** the 20th at 5:30: *Gifts from the Mother Earth: Native American Folktales*.

On Saturday the 21st, 10:30 to 4:00, is Sun-Hee Choi's monthly *All-day Drawing Workshop* (fee: call ext. 461 to register by Friday the 20th). On Sunday the 15th from 3:00 to 4:30 is a free drop-in **Family Express** event, *Shining Armor*, in which families can create their own knight wear.

The museum's contribution to the annual **Holiday CircleFest** is the scintillating *Winter Lights Lantern Festival*, Wednesday, December 2, 5:00–9:00, with lantern making workshops, entertainment, food, holiday shopping, and an outdoor lantern procession. **Preparatory Lantern Making Workshops** are on selected Thursday mornings, Friday evenings, and Sunday afternoons, November 5–29 (see listings). We need a number of dedicated and prolific **Volunteers** to produce tissue paper and bamboo lanterns for sale at the festival. Call ext. 483 to sign up (Friday mornings the 6th, 13th, and 20th and/or Wednesday evening the 18th).



Musical Collaboration

On Wednesday the 4th at 7:30 is a **Musical Collaboration**, when India's rising star *Shujaat Hussain Khan* (sitar and vocals) and Iran's *Kayhan Kalhor* (kamancheh) pair up to present *Ghazal: Lost Songs of the Silk Road, Persian and Indian Improvisations*, fusing the musical traditions of their countries. Tickets (\$25, \$12.50 CMA members) are available at the ticket center

Shujaat Hussain Khan (above left) and Kayhan Kalhor offer improvised music based on Indian and Iranian traditions, Wednesday the 4th.

Earth (1934), a masterful account of how the Dutch harnessed the sea; *Power and the Land* (1940), a look at the impact of electrification on the lives of the Parkinson family of St. Clairsville, Ohio; and *The Spanish Earth* (1937), a film about the Spanish Civil War narrated by Ernest Hemingway. \$3 CMA members, \$6 others

Music 7:30 *Ghazal: Lost Songs of the Silk Road, Persian and Indian Improvisations*. Two masters of Indian and Persian music pair up to present what has been described by *Billboard* as "World music at its best." India's Shujaat Hussain Khan (son and disciple of the legendary Ustad Vilayat Khan) on sitar and vocals, and Iran's Kayhan Kalhor on *kamancheh*, fuse the best musical traditions of their countries through complex, expressive, and sometimes playful improvisations. *Request* wrote, "The players create a travelogue that's simultaneously meditative and impassioned, and virtually seamless." The musicians are accompanied by Sandeep Das on *tabla*. In Gartner Auditorium. Tickets (\$25, \$12.50 CMA members) are available at the ticket center

1 Sunday

Highlights Tour 1:30 *CMA Favorites*

Drop-in Family Workshop 1:30–4:00

Organ Recital 2:30 *Jaroslav Tůma*, organ. Acclaimed organist, harpsichordist, improviser, composer, and teacher, Jaroslav Tůma was born in Prague, where he also graduated from the Conservatory and the Academy of Performing Arts. Internationally known for his improvisations, he has won competitions in Nuremberg and Haarlem. He will share his unique talents on the new McMyler Memorial Organ stage console when he performs an improvisation on a given theme and plays works by Reger and J. S. Bach

3 Tuesday

Highlights Tour 1:30 *CMA Favorites*

4 Wednesday

Members Preview Day

Cleveland Collects Contemporary Art

Highlights Tour 1:30 *CMA Favorites*

Five Short Films 6:30 *A Tribute to Joris Ivens* (The Netherlands/USA, 1928–40, b&w, total approx. 135 min.). Five lyrical, socially progressive masterpieces by the great Dutch documentarian who was born 100 years ago and died in 1989. Program includes: *The Bridge* (1928) and *Rain* (1929), two silent classics; *The New*

Concerts and Recitals

The month's **Subscription Concert** is Wednesday the 11th at 7:30, when the *American String Quartet* performs compositions by Mendelssohn, Danielpour, and Beethoven. Purchase tickets at the ticket center (\$16 or \$14; CMA and Musart Society members, senior citizens, and students \$14 or \$12; special student rate at the door only \$5). Credit cards accepted. At 6:30 Richard Rodda gives a free **Preconcert Lecture** in the recital hall.

Three **Musart Series** events take place this month. First is an **Organ Recital**, Sunday the 1st at 2:30, when *Jaroslav Tůma* shares his unique talents on the new McMyler Memorial Organ stage console, performing an improvisation on a given theme and works by Reger and J. S. Bach. Then there's an **Organ Recital and Movie**, Friday the 6th at 7:30: *Todd Wilson* performs Saint-Saëns' *Danse macabre* and accompanies the classic silent film *The Phantom of the Opera*. A **Lecture and Piano Recital** follows on Sunday the 8th at 2:30 as *Karen Walwyn* presents an African-American composers program featuring works by George Walker, Dolores White, Coleridge-Taylor Perkinson, T. J. Anderson, and David Baker.

On the last three Sundays of the month are **Curator's Organ Recitals** offered by *Karel Paukert* at 2:30 on the 15th, 22nd, and (assisted by vocalists Carola Jähn and Roland Jähn) 29th.

Free admission, unless otherwise indicated. Complete program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.



The American String Quartet

5 Thursday

First Thursday Curatorial consultation for members only, by appointment

Members Preview Day

Cleveland Collects Contemporary Art

Lantern Making Workshop 9:30–noon

Split bamboo and laminated tissue paper.

Registration required; call ext. 483. Children under 15 must register and attend with someone older. \$15/individual for one lantern, \$40/family for one lantern per person. \$10 for each additional lantern (attend as many sessions as you require)

Highlights Tour 1:30 *CMA Favorites*

6 Friday

Members Preview Day

Cleveland Collects Contemporary Art

Highlights Tour 1:30 CMA Favorites

Garden Court 6:00–8:30 JT-3. Jazz and bistro fare

Lantern Making Workshop 6:30–8:30

Split bamboo and laminated tissue paper (fee; see Thursday the 5th)

Organ Recital and Movie 7:30 *Todd Wilson*, organ. The Cleveland Institute of Music professor gives the new stage console a test performing Saint-Saëns' *Danse macabre* and accompanying the classic silent film *The Phantom of the Opera* (USA, 1925, b&w/color, 79 min.) directed by Rupert Julian, with Lon Chaney and Mary Philbin: a Gothic melodrama about an embittered composer living in the bowels of the Paris Opera House. *Admission free!*

7 Saturday

Members Preview Day

Cleveland Collects Contemporary Art

Gallery Talk 10:30 *Jasper Johns: Process & Printmaking*. Saundy Stemen

Highlights Tour 1:30 *CMA Favorites*

Members Preview Reception 8:00

Cleveland Collects Contemporary Art (tickets available at the ticket center)

8 Sunday

Highlights Tour 1:30 *CMA Favorites*

Drop-in Family Workshop 1:30–4:00

Lantern Making Workshop 2:00–4:00

Pierced tin (fee; see Thursday the 5th)

Lecture 2:00 *The Re-emergence of the Figure in Contemporary Art*. Tom Hinson (free tickets at the ticket center)

Lecture and Piano Recital 2:30 *Karen Walwyn*, piano. Walwyn presents an African-American program of extreme depth and virtuosity, including works by George Walker (Guido's Hand Five Pieces for Piano), Dolores White (Toccata), Coleridge-Taylor Perkinson (Sonata for Piano), T. J. Anderson (Street Song), and David Baker (Black Art Sonata for Piano)

10 Tuesday

Highlights Tour 1:30 *CMA Favorites*

11 Wednesday

Highlights Tour 1:30 *CMA Favorites*

Preconcert Lecture 6:30 Richard Rodda gives a free lecture in the recital hall

Film 7:00 *From Here to Eternity* (USA, 1953, b&w, 118 min.) directed by Fred Zinnemann, with Burt Lancaster, Montgomery Clift, Deborah Kerr, and Frank Sinatra. Veterans Day Special! Sinatra won an Oscar (and revived his career) in this potent drama of the passions and pitfalls of army life in pre-Pearl Harbor Honolulu. Oscars also went to the film, director, screenwriter, and supporting actress (Donna Reed). From James Jones's novel. \$3 CMA members, \$6 others

Subscription Concert 7:30 *American String Quartet*. Violinists *Peter Winograd* and *Laurie Carney*, violist *Daniel Avshalomov*, and cellist *David Geber* celebrate their 25th anniversary with an epic tour. They won the Naumburg Chamber Music Award in their first year, launching a career that has seen the great music capitals and a long recording history. They offer works by Mendelssohn (Quartet in E flat, Op. 12), Danielpour (Quartet No. 2, "Shadow Dances"), and Beethoven (Quartet in F major, Op. 59, No. 1). Tickets available through the ticket center. General admission \$16 or \$14; CMA and Musart Society members, senior citizens, and students \$14 or \$12; special student rate at the door only \$5. Credit cards accepted

12 Thursday

Lantern Making Workshop 9:30–noon *Split bamboo and laminated tissue paper.* (fee; see Thursday the 5th)

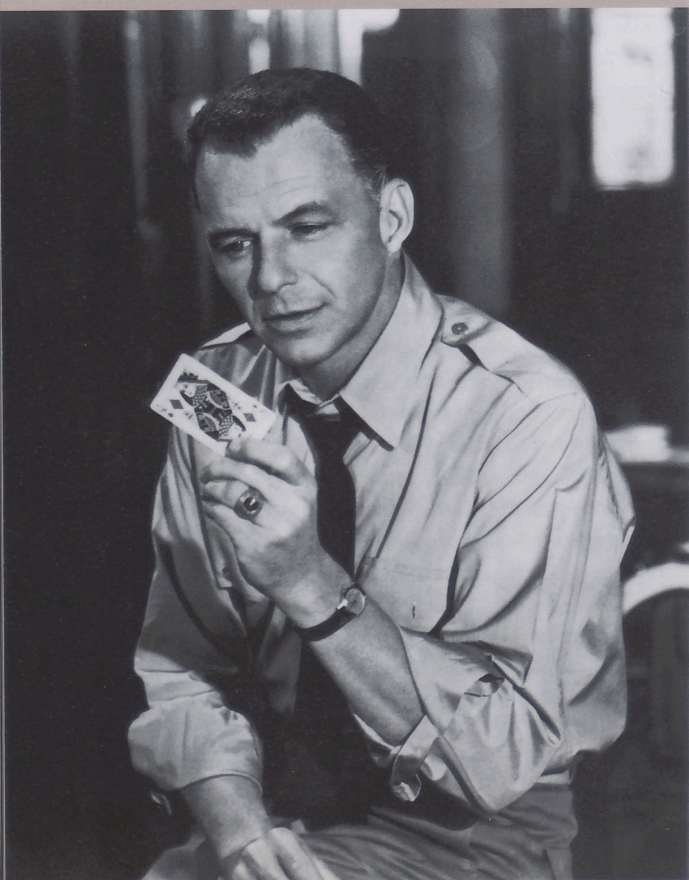
Highlights Tour 1:30 *CMA Favorites*

Cinema Sinatra

Frank Sinatra's film career was not nearly as distinguished as his singing one, but peppered among his 50+ movies are some true gems—many of them included in this month's tribute. Our six-film salute includes Sinatra's Oscar-winning comeback turn as a scrappy Italian-American soldier in *From Here to Eternity* (the 11th), his Oscar-nominated portrayal of a heroin addict in *The Man with the Golden Arm* (the 20th), and his acclaimed performance as a man who battles brainwashing in *The Manchurian Candidate*, his best movie (the 13th). More typical Sinatra roles—as a nightclub owner, a returning WWII vet, and a swinging bachelor—are seen, respectively, in *Pal Joey* (the 18th), *Some Came Running* (the 25th), and *The Tender Trap* (the 27th). In all of them the Chairman of the Board presides with world-weary authority and unshakable cool.

Also showing this month (on the 4th) are five lyrical, socially progressive films by the late, great Dutch documentarian Joris Ivens (born 100 years ago); and on the 6th, a special *free* screening of the Lon Chaney silent film *The Phantom of the Opera* with live organ accompaniment by Cleveland Institute of Music professor Todd Wilson. Aside from *Phantom*, each program costs \$3 CMA members, \$6 others.

Frank Sinatra in *The Manchurian Candidate*



13 Friday

Highlights Tour 1:30 *CMA Favorites*

Garden Court 6:00–8:30 *Thomas Olson*.

Classical guitar and bistro fare

Lantern Making Workshop 6:30–8:30
Split bamboo and laminated tissue paper
(fee; see Thursday the 5th)

Cleveland Collects Gallery Talk 6:30
Michael Loderstedt talks about his art

Film 7:00 *The Manchurian Candidate*
(USA, 1962, b&w, 126 min.) directed by John Frankenheimer, with Frank Sinatra, Laurence Harvey, and Janet Leigh. Political paranoia thriller about a Korean War hero brainwashed into becoming an assassin. From Richard Condon's novel. \$3 CMA members, \$6 others

14 Saturday

Symposium 9:00–1:00

Contemporary Art: It Figures

Artists Alex Katz and David Salle and art historian Robert Rosenblum discuss the re-emergence of the human figure in contemporary art. Co-sponsored by the museum and the Contemporary Art Society. \$35, \$25, CMA and CAS members and seniors; \$10 students with ID. Purchase tickets through the ticket center. 8:30–9:00 *Check in*

9:00 *Welcome and introductory remarks*

9:15 *Robert Rosenblum*, New York

University and Guggenheim Museum

10:00 *Alex Katz*, painter, New York City

11:00 *David Salle*, painter, New York City

11:45 *Panel discussion*, Tom Hinson, moderator

Gallery Talk 10:30 *Cleveland Collects Contemporary Art*. Nicole Evans

Highlights Tour 1:30 *CMA Favorites*

15 Sunday

Highlights Tour 1:30 *CMA Favorites*

Drop-in Family Workshop 1:30–4:00

Lantern Making Workshop 2:00–4:00
Pierced tin (fee; see Thursday the 5th)

Curator's Recital 2:30 *Karel Paukert*, organ. Works by Pachelbel, Nilsson and J. S. Bach

Family Express 3:00–4:30 *Shining Armor*. Create your own knight wear in this free, drop-in, family workshop

17 Tuesday

Highlights Tour 1:30 *CMA Favorites*

18 Wednesday

Highlights Tour 1:30 *CMA Favorites*

Film 7:00 *Pal Joey* (USA, 1957, color, 111 min.) directed by George Sidney, with Rita Hayworth, Frank Sinatra, and Kim Novak. A heel opens a swanky San Francisco nightclub in this Rodgers and Hart musical full of popular standards ("The Lady Is a Tramp," etc.). \$3 CMA members, \$6 others

19 Thursday

Lantern Making Workshop 9:30–noon
Split bamboo and laminated tissue paper
(fee; see Thursday the 5th)

Highlights Tour 1:30 *CMA Favorites*

20 Friday

Highlights Tour 1:30 *CMA Favorites*

Storytelling 5:30 *Gifts from the Mother Earth: Native American Folktales*. Anita Peeples

Cleveland Collects Gallery Talk 5:30
John Pearson talks about his art

Garden Court 6:00–8:30 *Rare Blend*. Jazz and bistro fare

Lantern Making Workshop 6:30–8:30
Split bamboo and laminated tissue paper
(fee; see Thursday the 5th)

Members-only Lecture 6:30 *Cleveland Collects Contemporary Art*. Tom Hinson, curator of contemporary art and photography. Tickets (at the ticket center) are required

Film 7:00 *The Man with the Golden Arm* (USA, 1955, b&w, 119 min.) directed by Otto Preminger, with Frank Sinatra, Eleanor Parker, and Kim Novak. Sinatra, in one of his best performances, plays an ex-con junkie trying to make it as a jazz drummer. The first major Hollywood film about heroin addiction. Music by Elmer Bernstein. \$3 CMA members, \$6 others

21 Saturday

Adult Studio Class 10:30–4:00. *All-day Drawing Workshop*. Intensive class led by Sun Hee Choi. The fee of \$20 for CMA members (\$40 non-members) includes materials and parking. Call ext. 461 to register by November 20

Gallery Talk 10:30 *Abstract Expressionism*. Marty Blade

Drop-in Family Workshop 1:30–4:00

Highlights Tour 1:30 *CMA Favorites*

Cleveland Collects Contemporary Art

Symposium

Saturday the 14th, 9:00–1:00

Contemporary Art: It Figures

Artists Alex Katz and David Salle and art historian Robert Rosenblum talk about the re-emergence of the human figure in contemporary art. Co-sponsored by the museum and the Contemporary Art Society. Registration: \$35, \$25, CMA and CAS members and seniors; \$10 for students with ID. To register, call or visit the ticket center.



Schedule

8:30–9:00 *Check in*

9:00 *Welcome and introductory remarks*

9:15 *Robert Rosenblum*, New York University and Guggenheim Museum, has written extensively about contemporary artists and on many aspects and periods of art history.

10:00 *Alex Katz* has for 40 years explored representational art, from landscapes to portraits, inspired by bold images of billboards and close-up shots from movies.

10:40 *Break*

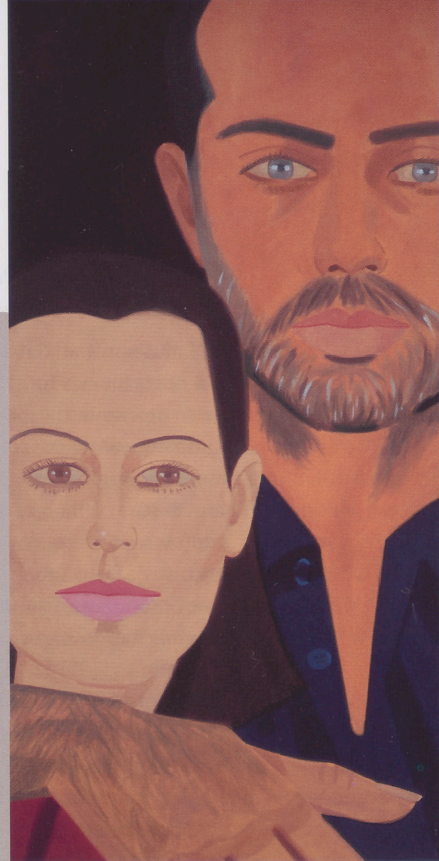
11:00 *David Salle*, known for his provocative composite paintings of images appropriated from diverse sources, emerged as a leading American painter during the 1980s.

11:45 *Panel discussion*

Special Talks and Lectures

Artists *Michael Loderstedt* and *John Pearson* lead gallery talks on Friday the 13th at 6:30 and Friday the 20th at 5:30; *Patricia Zinsmeister Parker* talks at 2:00 on Sunday the 22nd. *Tom Hinson* speaks about the figure at 2:00 on Sunday the 8th.

Left: David Salle's Yellow Bread (1987, acrylic and oil on canvas. Collection of Eugene Stevens). Above right: Alex Katz's Francesco and Alba (1987, oil on canvas. Private collection). Both artists will speak here as part of the November 14 symposium.



26 Thursday

Thanksgiving Day Museum closed

27 Friday

Highlights Tour 1:30 *CMA Favorites*

Garden Court 6:00–8:30 *Arcadia Brass Quintet*. Classical music and bistro fare

Film 7:00 *The Tender Trap* (USA, 1955, color, 111 min.) directed by Charles Walters, with Frank Sinatra, Debbie Reynolds, and Celeste Holm. A swinging NYC bachelor does his best to avoid the "trap" of marriage. Memorable Cahn-Van Heusen title tune. \$3 CMA members, \$6 others

28 Saturday

Highlights Tour 1:30 *CMA Favorites*

29 Sunday

Highlights Tour 1:30 *CMA Favorites*

Drop-in Family Workshop 1:30–4:00

Lantern Making Workshop 2:00–4:00 *Pierced tin* (fee; see Thursday the 5th)

Curator's Recital 2:30 *Karel Paukert*, organ, assisted by mezzo-soprano *Carola Jähn* and baritone *Roland Jähn*. Works by Dvořák, Foote, and Sowerby

22 Sunday

Brooklyn Community Day 1:00–4:00

Highlights Tour 1:30 *CMA Favorites*

Drop-in Family Workshop 1:30–4:00

Lantern Making Workshop 2:00–4:00 *Pierced tin* (fee; see Thursday the 5th)

Cleveland Collects Lecture 2:00 *Patricia Zinsmeister Parker* talks about her art

Curator's Recital 2:30 *Karel Paukert*, organ. Works by Marchand, Lefébure-Wely, and Boëllmann

24 Tuesday

Highlights Tour 1:30 *CMA Favorites*

25 Wednesday

Highlights Tour 1:30 *CMA Favorites*

Film 7:00 *Some Came Running* (USA, 1958, color, 136 min.) directed by Vincente Minnelli, with Frank Sinatra, Dean Martin, and Shirley MacLaine. A writer returns from WWII to his small midwestern town and embarks on a journey of self-discovery. From James Jones's novel. 35mm scope print! \$3 CMA members, \$6 others

Affiliate Groups Support the Museum

The museum's affiliate groups offer special opportunities for CMA members to delve deeper into various activities at the museum: collecting, socializing, contributing, traveling, investigating, and learning are all part of the experience. For the connoisseur or the novice, these groups encourage your support and involvement. You must maintain a current CMA membership to participate.

The **Contemporary Art Society of the Cleveland Museum of Art** explores the art of our time. Purpose: Encourage, support, and stimulate the collection and study of the visual arts at the museum and among members.

<i>Initiation fee</i>	\$200 (regular) \$100 (under age 40)
<i>Annual dues</i>	\$100
<i>Contributing</i>	\$250

Friends of Photography is for museum members who are interested in photography and dedicated to the growth of the CMA photography collection. Purpose: Cultivate knowledge of the art and history of photography, promote private collecting, and generate funds with which to acquire works for the museum.

<i>Annual dues</i>	
<i>Individual</i>	\$100
<i>Household</i>	\$150
<i>Patron</i>	\$250
<i>Benefactor</i>	\$500
<i>Founder</i>	\$1000

For more information about these two groups, please call the museum's department of contemporary art and photography (ext. 405).

The **Musart Society** supports the great tradition of music at the museum. Purpose: The society underwrites the Musart Series of free chamber music and helps pay for the Gala Music Series. Members receive reduced prices for tickets and bi-monthly mailings of concert information.

<i>Annual dues</i>	\$20
<i>Sustaining</i>	\$50
<i>Patron</i>	\$100
<i>Benefactor</i>	\$200

For more information, please call the department of musical arts (ext. 282).

The **Painting and Drawing Society** concentrates on European and American old master and early modern paintings and drawings before 1945. Purpose: Encourage collecting and educate its members. Chief curator Diane De Grazia, curator of American painting Henry Adams, associate curator of paintings William Robinson, and assistant curator of drawings Carter Foster act as liaisons to this brand-new affiliate group.

<i>Initiation fee</i>	\$200
<i>Annual dues</i>	
<i>Single members</i>	\$150
<i>Family members</i>	\$200
<i>Young members</i> (under age 40)	\$100
<i>Patron</i>	\$300

The **Print Club of Cleveland** supports the department of prints and drawings. Purpose: Augment by purchase and gift the print and drawings collections of the museum, stimulate interest and appreciation of old master through contemporary prints and drawings, and encourage private collecting. Offers lectures and educational programs, and sponsors the annual Fine Print Fair. Membership is limited to 250.

<i>Initiation fee</i>	\$150
<i>Annual dues</i>	\$200
<i>Benefactor</i>	\$300

For more information, please call the department of prints and drawings (ext. 241).

The **Textile Art Alliance** supports the department of textiles. Purpose: Encourage and maintain interest in the textile arts, generate funds with which to acquire works for the museum, and further understanding and appreciation of textiles by offering lectures, workshops, and exhibitions.

<i>Annual dues</i>	
<i>Student</i>	\$10
<i>Active</i>	\$25
<i>Sustaining</i>	\$50
<i>Patron</i>	\$75

For more information, please call the department of textiles (ext. 256).

The **Trideca Society** is dedicated to three-dimensional decorative arts from the 19th century to the present. Members enjoy lectures, site visits, and tours on architecture, ceramics, glass, metals, wood, and other decorative arts media.

<i>Annual dues</i>	
<i>Individual</i>	\$75
<i>Household</i>	\$100

For more information, please call Carol Ciulla at ext. 413.

Young Friends is a group of more than 300 museum members between the ages of 21 and 39. Purpose: Encourage appreciation, understanding, and support of the museum, its collections, and role in the community. Monthly educational and social events, volunteer opportunities, and an annual gala fundraiser give young professionals numerous options for involvement and leadership.

<i>Annual dues</i>	
<i>Single</i>	\$15
<i>Couple</i>	\$25

For more information, please call Connie Breth (ext. 595).

Painting and Drawing Society

The museum is forming a new affiliate group, the *Painting and Drawing Society*, whose purpose is to encourage collecting and educate its members about European and American old master and early modern paintings and drawings before 1945. Chief curator Diane De Grazia, curator of American painting Henry Adams, associate curator of paintings William Robinson, and assistant curator of drawings Carter Foster will act as liaisons.

Each year the society will sponsor at least four events, including lectures and presentations by dealers, collectors, and auction house personnel; visits to exhibitions, collectors' homes, auctions, dealers, the International Fine Arts Fair in New York; and presentations by museum curators and conservators on the collection and care of old master and early modern paintings and drawings. The first year's program (1999) will include a presentation on collecting at auction by Scott Schaefer, senior vice president, Old Master Paintings, Sotheby's, New York, in February;

a visit to the International Fine Arts Fair and dealer exhibitions in New York in May; a presentation by Diane De Grazia and Carter Foster on collecting old master drawings in September; and a lecture on collecting American paintings by Stuart Feld, president, Hirsch & Adler Galleries, New York, in November.

Membership in the society is open to all members of the Cleveland Museum of Art.

Initiation fee	\$200
Annual dues	
Single members	\$150
Family members	\$200
Young members (under 40)	\$100
Patron	\$300

There will be an organizational meeting on **Friday, December 4 at 5:30 in Classrooms H & I** at the museum, to adopt by-laws for the society and to elect our first year's officers. Please contact Lynn Cameron at ext. 420 if you would like to attend.

Ohio Arts Council
A STATE AGENCY
THAT SUPPORTS PUBLIC
PROGRAMS IN THE ARTS

The museum is also the recipient of a General Operating Support grant from the Institute of Museum and Library Services, a federal agency. IMLS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

We Take Stock

It's not too late to include the Cleveland Museum of Art in your year-end tax planning—gifts received by December 31 can earn charitable income tax deductions for 1998. Stock gifts to the museum are fully deductible, but there are specific tax laws that apply.

Illustration: John and Mary Jones have income this year of \$100,000 and desire to give \$20,000 of appreciated stock to the museum. Even though they only paid \$4,000 for the stock and it has now appreciated to \$20,000, the full \$20,000 is deductible. What's more, by giving the stock to the museum, they avoid paying taxes on the \$16,000 capital gain.

Keep in mind there is a limit on the total gift amount one can deduct in any year. For the Joneses, that maximum annual deductible amount for gifts to public charities is \$30,000 (the limit varies according to income). If they gave more

than \$30,000, the extra amount could be carried forward and deducted over up to five subsequent years.

Despite recent volatility in the stock market, many people over the past decade have benefited from a substantial increase in value of assets. Therefore, gifts of appreciated property are especially attractive, since the donor receives both an income tax deduction and avoids tax on the capital gain. These gifts to the museum can, in nearly all cases, be deducted in full either during the year of the gift or over a period of several years.

If you have questions about the benefits of a possible gift, contact senior planned giving officer Karen L. Jackson at ext. 585.

This article is intended for educational purposes only. Please consult with your qualified tax and legal advisor(s).

Salute to Donors

If you are a \$125 member or higher (Fellow, Patron, Contributing) or you have made an annual fund contribution to the museum of \$125 or more in 1998, you are invited to attend the annual Salute to Donors party. Honored guests will be treated to a reception, a lecture by curator of contemporary art and photography Tom Hinson, and a private viewing of the new exhibition *Cleveland Collects Contemporary Art*.

It's not too late to make a tax-deductible gift to the Cleveland Museum of Art and receive your invitation to the Salute. Annual gifts over and above your membership dues are vital to preserving our policy of free access to the permanent collection. If you are planning to contribute to the annual fund this year and would like to attend this lovely evening on November 16, please call Heather Sherwin at ext. 153. Remember, your annual support really does make a difference!

Members Events for Cleveland Collects

A **Members Preview Reception** for *Cleveland Collects Contemporary Art* will be Saturday, November 7 at 7:30. Tickets are \$25 (\$35 non-member guests); invitations were mailed last month.

Preceding the reception will be four **Members Preview Days** when members have exclusive access to the exhibition, Wednesday, November 4 through Saturday the 7th, during regular museum hours.

The exhibition's curator, Tom Hinson, will present a special **Members-only Lecture** at 6:30 on Friday, November 20. Call the ticket center (216-421-7350 or outside Cleveland 1-888-CMA-0033) to reserve a spot.

A special **Members Shopping Weekend** takes place Friday, December 4 to Sunday, December 6 at all Museum Store locations. Members will receive 25% off all merchandise for three days only. Free gift wrapping, too!

Members Magazine (ISSN 0890-6084)
Vol. 38 no. 9, November 1998. Published monthly
except July and August by the Cleveland Museum
of Art at Cleveland, Ohio 44106

The Cleveland Museum of Art
11150 East Boulevard in University Circle
Cleveland, Ohio 44106-1797

Periodicals postage
paid at Cleveland,
Ohio

Editing and design: Barbara J. Bradley, Kathleen
Mills, Laurence Channing, and Gregory M. Donley
Photography: Howard T. Agriesti,
Gary Kirchenbauer, and Gregory M. Donley

POSTMASTER: Send address changes to the
Cleveland Museum of Art Members Magazine at
the Cleveland Museum of Art, Cleveland, Ohio
44106. Subscription included in membership fee.
Periodicals postage paid at Cleveland, Ohio

**Dated Material
Do Not Delay**

Admission to the
museum is free

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Membership and
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216-421-7350 or
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Museum Store
216-421-0931
Beachwood Place
store 216-831-4840
Airport store
216-267-7155

Hours
Tuesday, Thursday,
Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays,
July 4, Thanksgiving,
December 25, and
January 1
Café: Closes one hour
before museum
South doors close
November 1

Web site
www.clemusart.com
**Ingalls Library
Members Hours**
(ages 18 and over)
Tuesday and Thursday
10:00-6:00
Wednesday 10:00-9:00
Friday 10:00-6:00
Saturday 10:00-5:00
Slide Library by
appointment only

**Print Study
Room Hours**
By appointment only
Tuesday-Friday
10:00-11:30 and
1:30-4:45

**Membership and
Ticket Center**
Tuesday and Thursday
10:00-5:00; Wednes-
day and Friday 10:00-
8:00; Saturday and
Sunday 10:00-5:00.
\$1 service fee per

ticket for phone
orders (\$2 non-mem-
bers); call 421-7350
or, outside the 216
area code,
1-888-CMA-0033

So many

gifts come with a gift membership in the Cleveland
Museum of Art. Free audio tours and admission to
special exhibitions, discounts on lectures, films,
classes, and merchandise are just the beginning.
Give a gift membership this holiday season.

